



THE AMERICAN PRINTER




Vol. XXXII

NEW YORK, MAY, 1901

No. 3

Impressions and Facts of the Pan-American Exposition

BY DONALD DIXIT

N object lesson in the Monroe Doctrine; another treating of and exemplifying the possibilities of color used in architecture: these two things—at least—the Pan-American Exposition will teach. Lesser things also, beginning with the conversion of many scoffers into admirers. That it did for me quickly enough; yet I saw the embryo, incomplete exposition through a haze of driving snow and drenching rain, hastening through tenacious depths of mud and performing the while feats of incredible agility. Any show that can, under these conditions and spite of prejudged disbelief in its worth, impress a hardened seer-of-expositions, is going to be a great show.

Greater than Chicago's fair? Truly I do not want to say. You may think so, if you are of those who like art in its New World moods. Chicago's white city was pure Greek; full of vast distances and broad and simple grandeur; it was, moreover, superb, massive beyond measuring, prodigious. If it is the standard whereby all such must be gauged for merit, even Buffalo does not suffer. Buffalo's rainbow exposition city is not superb, it is gorgeous. It is not massive, but it is magnificent. Prodigious it is not, yet there is struck a note of huge grandeur, and the thing bulks big enough to satiate even the American appetite for mere size. Many-sided, a little incongruous sometimes, in its architectural entity, the which was first conceived to exhibit the Spanish type of structural design translated to the Western Hemisphere, the grouped buildings might be accused of lacking the dignity of unity. Yonder the style is *baroque* almost to the verge of the grotesque; yonder the Moresque dominates; something nearly Byzantine juts before the long, curving majesty of the propylea that is wholly Athenian. But you do not care; for you are rioting in color, color, color: green and gold and pale red and blazing orange, sombre gray and deep notes of blue, soft tones from the violet end of the spectrum flicker and flame under the dazzle of the searchlight and glow and glory under the ruddy sun, which shines here through an air keen and clean and tonic. No such daring use of color has been made in our time; doubtless you will detest it to begin with; but you will like it well before you go. And you will linger outdoors watching it till it is long past time to go in

and look at things. Outdoors the exposition satisfies, no matter how you and the color schemes disagree. Indoors the show is less remarkable; half the buildings are great railway stations sublimated by color, yet infinitely ugly. However, indoors one looks at the offerings of exhibitors; and these are likely to be excellent, even though there be fewer of them than at the Columbian Fair.

Of course, the exposition will not be ready on time. May Day will find the show as a whole perhaps eighty per cent. complete. Largely this is the fault of inclement weather this spring, and of the usual tendency of exposition managers to attempt to complete everything in the last month. All things considered, mid-June will commend itself to most people as the best time to see the show. The two great railways (the Lackawanna system and the Central Hudson) entering the grounds will have their facilities in perfect working order by then; all the hotels adjacent to the grounds will then be quite ready; the raw spots will be covered over, and all things must be then in working order or never.

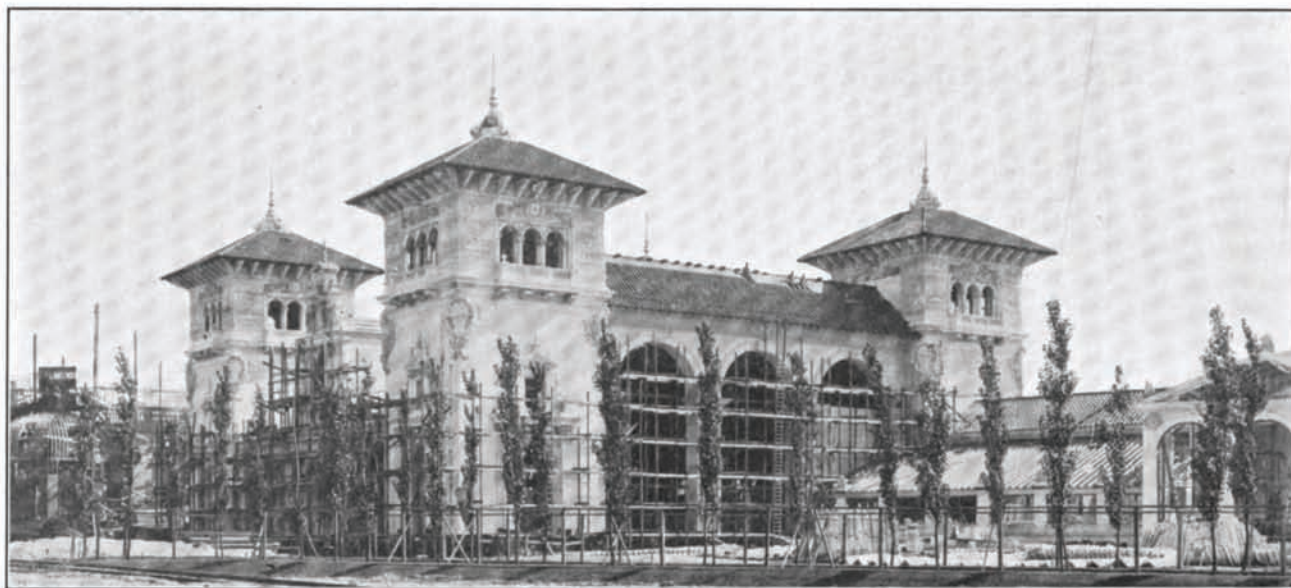
Entering the ground from the railway terminal, the visitor will pass through a beautiful propylea, a curved columnar peristyle adorned with a multitude of statues, to the plaza, wherein is a great circular bandstand hedged about with rose gardens. On the one hand stands a restaurant building, concealing the Stadium, where a quarter-mile track is visible from a vast horseshoe of seats that can hold 12,000 people. To the right another restaurant building gives egress to the Midway. Straight in front is the electric tower—a wondrous campanile four hundred feet high, whence will blaze at night nearly one hundred searchlights. Round about the tower spout fountains illumined with colored lights, and facing it is nearly one thousand feet of cascades set in a grove of encircling trees. Further on is the esplanade, where a quarter-million people can walk at ease. Turning here to the right the visitor passes the Temple of Music, where the famous bands of the world will succeed each other from week to week—a structure of the gingerbread style, yet not displeasing. Next to this is the Graphic Arts Building, where half an acre of floor space is filled with by far the best collection of exhibits cognate to the printing trades that has yet been made at any fair.

Among the noteworthy American houses repre-

sented by considerable exhibits in the Graphic Arts building and workshop are the following:

William Mann Co., Philadelphia, Pa.
 Geo. P. Hall & Son, New York City.
 L. L. Brown Paper Co., Adams, Mass.
 The United States Playing Card Co., Cincinnati, Ohio.
 The New York Consolidated Card Co., New York City.
 D. Appleton & Co., New York City.
 S. C. Toof & Co., Memphis, Tenn.
 Crane Brothers, Westfield, Mass.
 Eaton & Glover Co., New York City.
 The United States Printing Co., Brooklyn, N. Y.
 Wm. Korn, New York City.
 Graphic Arts Co., Philadelphia, Pa.
 W. F. Osborne Company, New York City.
 A. E. Francis, Cleveland, Ohio.
 Doubleday, Page & Co., New York City.
 Funk & Wagnalls, New York City.
 The Matthews & Northrop Company, Buffalo, N. Y.

reaches the gigantic building devoted to machinery exhibits. Opposite is the Electricity Building, two acres in area, where will be housed a most notable array of the latest inventions in this branch of engineering. Beyond is the Court of the Fountains, and then the Manufactures Building and that of Agriculture. All the main buildings named, besides the Ethnology, Mines and Fisheries Buildings, comprise a sort of **1**, girdled by canals and lakes and spangled with enormous beds of flowers and multitudes of fountains. Beyond the right arm of the **1** are the Forestry Buildings, a dozen State buildings and the buildings of such Pan-American countries as have separate structures. Diagonally opposite all these latter lies the bulk of the Midway. Six buildings are devoted to restaurants, and the exposition management em-



GRAPHIC ARTS BUILDING, PAN-AMERICAN EXPOSITION

Dexter Folder Co., Pearl River, N. Y.
 Buffalo Printing Ink Works, Buffalo, N. Y.
 Western Bank Note Company, Chicago, Ill.
 Tugman & Co., Philadelphia, Pa.
 R. Hoe & Co., New York City.
 John Thomson Press Company, New York City.
 The Kelsey Press Company, Meriden, Conn.
 American Three-Color Company, Chicago, Ill.
 Parsons Paper Company, Holyoke, Mass.
 Byron Weston Company, Halton, Mass.
 Electric City Engraving Company, Buffalo, N. Y.
 The J. L. Morrison Company, New York City.
 Dow Composing Machine Company, Boston, Mass.
 Lanston Monotype Company, Washington, D. C.
 Mittleague Paper Company, Mittleague, Mass.
 Unitype Company, New York City.
 National Colortype Company, Chicago, Ill.
 The Albertype Company, Brooklyn, N. Y.
 Chicago Colortype Company, Chicago, Ill.
 Osgood Art Colortype Company, Chicago, Ill.
 Blackhall Mfg. Company, Buffalo, N. Y.
 The John M. Jones Company, Palmyra, N. Y.
 Norwood Press Company, Norwood, Mass.

The Horticulture Building fronts the western end of the esplanade, the United States Government Building the eastern. This latter structure uses two tones of gray for its external color scheme, but its interior is garish in maroon and green. From the center of this esplanade the view is marvelous in beauty. It is the only view of long vistas one gets in the square mile the exposition covers. Entering the grounds, as most visitors will, from the West Amherst gate, near which six lines of street railways terminate, one passes up a narrow mall bordered by trees, and

phatically promises that the service of these will be good and their prices moderate. Locomotion within the exposition everywhere will be provided by the rolling chairs to which Chicago introduced us in '93. But except for people unusually tired or weak there will be little need of these chairs, since there are here no such incredible distances to traverse as we were required to cover there. About four miles of walking will take one entirely through the grounds and all the aisles of the buildings.

Statistics and details of record necessarily form a part of exposition stories. Some of these can be summarized thus: Site, 350 acres in the northern part of Buffalo, twenty minutes' ride by electric car from the business heart of the city. Niagara Falls is thirty minutes' distance. Thirty-three acres are covered by open courts and about fifteen acres by water, exclusive of the lake proper. Nearly \$6,000,000 are said to have been expended upon the fair. State buildings and those of foreign countries cover fifteen acres. The most powerful gun ever built (a sixteen-inch coast defense rifle) will be a part of the largest exhibit of ordnance ever made at an American exposition. Electrically, nothing has been done to compare with this Buffalo show. The Federal Government has expended \$500,000 on its exhibits apart from the appropriation made for the fair. One of its striking features will be a Government life-saving station located on the shore of the lake, where frequent exhibitions of life-saving methods will be given. New York State's

appropriation of \$300,000 has been mainly spent upon a massive marble building, which will be permanent. Illinois appropriated \$75,000 for its building and exhibit; Michigan, \$40,000; Missouri, \$50,000; Ohio, \$30,000; Washington, Wisconsin, Alabama, New Jersey, Oregon and Maryland, \$25,000 each. The New England States, exhibiting in a joint building, will spend about \$60,000 in their behalf. Even little Idaho appropriated \$15,000, and North Dakota \$10,000. Pennsylvania's outlay is \$35,000, Minnesota's \$20,000, and almost every other State will be creditably, if not separately, represented.

Although the Pan-American countries have not drawn as much money from their treasuries as the majority of our own commonwealths, they make, as a whole, an excellent showing. The Argentine Republic, a country whose great resources are very little known, will expend \$30,000 for its exhibits, which are to occupy 1,500 square feet in the Forestry Building and nearly three times as much in the Agriculture Building. Lieut. John S. Atwell is the representative of the Argentine.

Bolivia will make a rich showing of its mining and agricultural resources, occupying 2,400 square feet in three buildings. The son of its President represents Bolivia.

Brazil, although its exhibit is small, will get much attention for the hacienda showing the cultivation of coffee, caoutchouc and other native products. This will occupy 5,000 square feet in the Agriculture Building.

Chile leads all other countries in the magnitude of its exhibit, as well as in the amount appropriated for it—\$170,000. Its building cost nearly \$30,000, and shows pretty nearly everything that can be shown about Chile on such a scale. A commission of eleven prominent Chilians, headed by Don Enrique Budge, represents this country.

Costa Rica occupies 1,660 square feet divided among several buildings. Her representative is Dr. Juan U'loa.

Cuba's building is 150 by 275 feet in ground plan, and cost \$25,000. A collection of exhibits of surprising excellence has been arranged by this new insular nation.

The Dominican Republic is represented by Señor Don Francisco Leonte-Vazquez and two other commissioners. This country has erected a special building costing about \$4,000, and supplying space for a very attractive exhibit of her resources.

Ecuador is represented by a special building, and has appropriated \$16,000 for her representation. Señor Don F. Mora Silva is the special commissioner.

Guatemala occupies about 1,100 square feet of exhibition space in several buildings, and her special commissioner is Señor Don Albert Niquet. J. Pierson, Jr., of Guatemala, makes a collective exhibit of certain Guatemalan products in a special building.

Hayti makes a special exhibit of agricultural products.

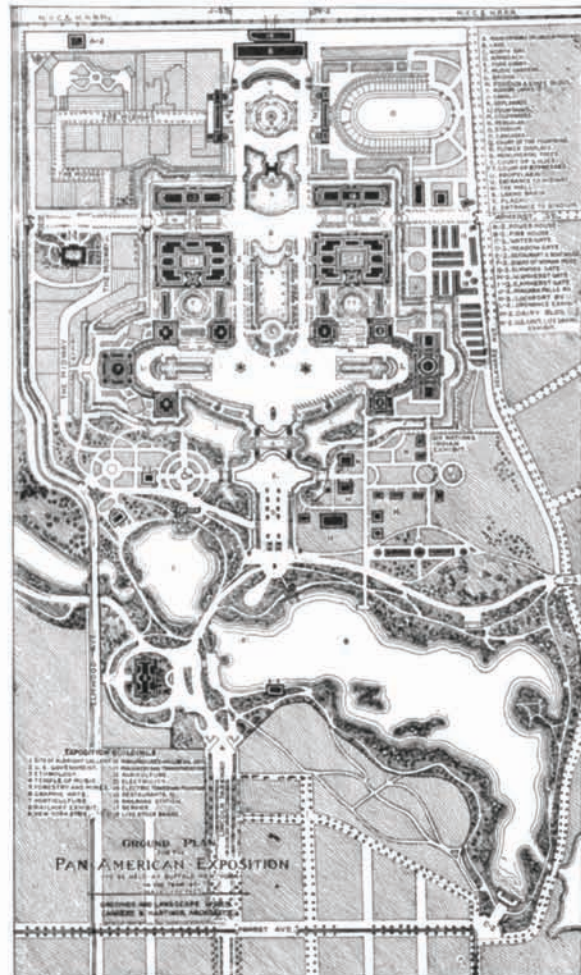
Honduras has a graceful building, costing about \$6,000. Her principal exhibits are those of mines and forestry, as her resources in these products are of signal importance and value. Her ethnological exhibit is exceptionally interesting.

Mexico has a two-story building, 40 by 60 feet, costing \$5,000, containing only the mining exhibits from that country. Mexico also occupies space to the amount of 3,000 square feet in the Agriculture Building, 2,000 feet in the Forestry, 2,000 feet in the Horticulture, 3,000 feet in the Manufactures, and 2,000 feet

in the Ethnology Buildings. The Mexican Government is represented by a commission of which Señor Ingeniero Don Albino R. Nuncio is chief. This republic also sends a company of mounted rurales and a military band of sixty-two pieces, which will be quartered upon the exposition grounds.

Nicaragua occupies important space in the Mining Horticulture, Agriculture and Ethnology Buildings. Señor Don Louis F. Corea is chairman of the Nicaraguan commission.

Paraguay is not officially exhibited, but Señor Don A. Rutis, her consul at Philadelphia, makes a private exhibit of the country's products, brought from the Philadelphia Commercial Museum.



MAP OF EXPOSITION GROUNDS

Peru occupies space in the Agriculture, Manufactures, Forestry and Mines Buildings, and makes an interesting showing of her products.

Puerto Rico is represented by Señor Don Jose T. Silva, chairman, and two other commissioners. The island government is spending \$10,000 upon its exhibits. A typical Puerto Rican rancho contains most of the exhibits from that productive island, and about 1,200 square feet of space in the Agriculture Building are also occupied.

Salvador makes a good showing of her mineral, agricultural and forestry resources in about 2,000 square feet of space. Señor Dr. Dario Gonzales is chairman of the Salvador commission.

Uruguay and Venezuela are represented only by individual exhibitors. Venezuela appropriated \$100,000 for an exhibit, but political disturbances compelled an abandonment of the project.

Jamaica is represented by the Agricultural Society, which has space in the Horticulture and Agriculture Buildings in charge of Mr. Barclay Bouchier Chadwick.

Martinique and Guadeloupe are represented by Mr. St. Croix de la Ronciera.

It will be noted that eighteen out of the twenty-four governments are represented in an active and official manner, seven of them constructing special buildings for their exhibits.

Nearly all the Spanish-American countries are well forward with their exhibits, and the State buildings and showings are likewise nearly ready to see. It is the individual exhibitors, throughout pretty much all the exposition's departments, that have been tardy to a degree in getting ready for the official opening day. By the middle of April there was not one-fifth of the booths and floor divisions in place in the four principal buildings, and the Graphic Arts building and Graphic Arts workshop (which is a separate building close by) were in a skelter of confusion. He would be a prophetic soul who could fix at that time within two weeks of the date the whole would be in running order and really fit to see; but I believe the first of June will be about it. It was this very incompleteness



HON. WILLIAM I. BUCHANAN
Director-General

of everything that has made this story fall short of the plane it was purposed to reach, and THE AMERICAN PRINTER therefore feels it needful that its readers pretend satisfaction, if they are not satisfied with a narrative which tells far less than was planned. Although Buffalo's people are pleased with everything about the show except its backward condition, there is one discordant note in the harmony they would like to think governs the Pan-American motif. That is struck when you ask about Sunday opening. The pulpit of the city is unanimous, as usual, in demanding the gates be shut of a Sunday; the general sentiment is for their opening, but with the Midway closed; the exhibitors are as a whole in favor of every part of the show being open every day, and the probabilities point to the latter attitude obtaining. Twenty million visitors is the popularity the city and exposition expects. Within a night's ride of Buffalo dwell forty million people, and the various "days" arranged so far will draw mostly from the population to meet the expectations of attendance.

Even if the expectations be scaled down a third, the remaining influx of visitors will quite suffice to utilize all the accommodations Buffalo has provided or can devise for housing and feeding the stranger. Just to feed 2,500,000 a month, besides her own population, will keep Buffalo fairly busy, and I am insistent, therefore, in advising folk who purpose going to the exposition during June, July or August (which will be, of course, by far the most popular months) to arrange for their Buffalo habitat at least a month in advance.

It is a city, luckily, which has some semblance of local rapid transit, so the visitor who takes lodgings even so far as three miles from the exposition grounds may be certain of reaching the show for a five-cent fare within a half-hour from his hostelry.

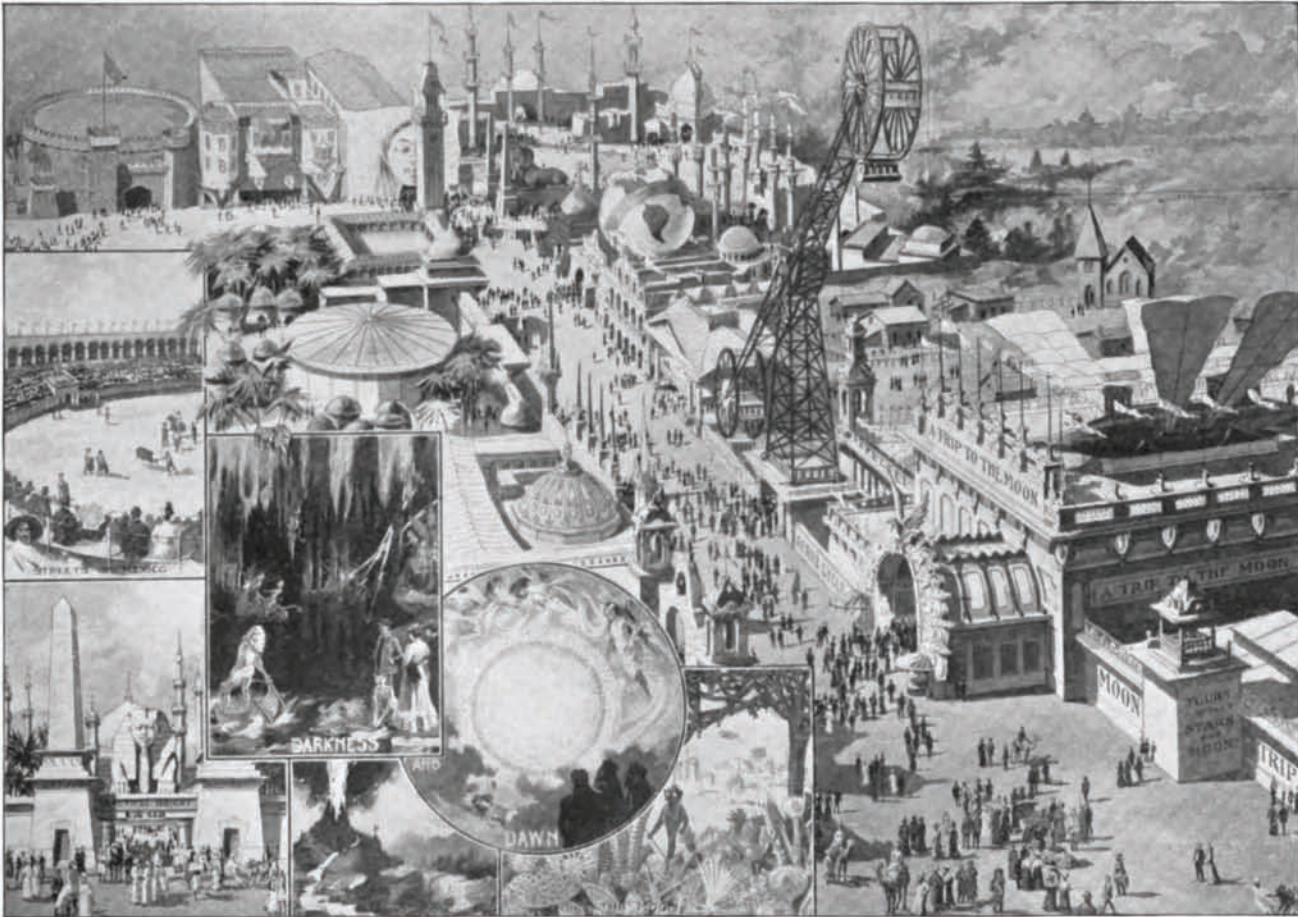
Word comes from Buffalo, as this number goes to press, of the postponement of the formal opening until May 20—a delay due to the recent stormy weather.

August will be the Typothetæ folk's convention period, and it is fairly certain that no previous gathering of the masterprinters has been as interesting, as largely attended, and as practical in its topics and results as the assemblage that will come to order in the Pan-American's great hall. Another convention of kindred character begins June 10, when about four thousand newspaper makers and their allies will meet to discuss themes of living interest to their craft and the printing trades as well. Both meetings will be specially attended by representatives of THE AMERICAN PRINTER, who will cover all that interests the crafts, and in the next (June) number of this magazine the Typothetæ program and every obtainable other detail of that convention will appear.

To aid in the painless extraction of money from this multitude the natives of Buffalo have devised more kinds of ways than I would want to reckon; but so far as I could see, the visitor will get fair treatment, value for his money, and food and lodgings at prices not more than a fourth higher than the cost would be in non-show time. Neither fraud, extortion, nor rapacity will mar the good name of the city if the Buffalo folk can help it, and you can be sure of as good a time as you can pay for and sustain, if you come to the Pan-American Exposition for sane and comfortable amusement and bring with you money, curiosity and high expectations.



VIEW FROM TRIUMPHAL BRIDGE, SHOWING ESPLANADE,
COURT OF FOUNTAINS AND ELECTRIC TOWER



The New Century's First Playground—The Midway

To every exposition its Midway. Primarily, or let us say ostensibly, each modern gigantic fair is planned to exploit a nation's power; next to attest the exhibitors' several achievements in one or the other branch of the useful arts; next to instruct the people who go to see it; and last, to amuse.

Gradually the last has become nearly, or quite, first. Striving to emulate and outdo the fashion Paris set in 1889, Chicago gathered up half a mile of sideshows, and labeled it a Midway Plaisance. At the Columbian Fair this meaningless name had some little meaning. Also, it came to be before the fair was over a black badge the White City had to wear; for extortion, obscenity and fraud dotted the Chicago Midway from end to end. At Buffalo the Midway is in no sense midway to or from anything under the sun. Withal the amusements the Pan-American Exposition provides for the frivolous and for the over-instructed populace, grouped though they are under a title that carries a sinister and too-suggestive meaning, must be deemed in their entirety a standard for future great fairs to attain. Here Buffalo has outclassed Paris, Omaha, Chicago:—the new Midway is worth a long journey to see. On this Midway there will be far less of the *danse du ventre* phase of Midway shekel-seeking. There will be a notable lessening of the clamorous huckstering that disfigured the Chicago fair; there will be fewer, perhaps there may be none, of the dime-catching devices and childish trivialities which have marred like enterprises in the past. Of course this Midway's exhibitors are entirely mercenary in their aims; but, what is quite unusual with their genera, they have striven to produce each something novel,

striking and as genuine as may be, and nearly all of them deserve at least one word of praise.

The focal figure of these Midway men is one Fred-eric Thompson, deviser-in-chief of the most interesting features of the amusement division. This man himself is a type worth more description than I can give him here. Some day I shall put him in a book, this twentieth century inventor-charlatan-genius. Thompson is the man who owns the "Trip to the Moon" enterprise, also the huge teeter-wheels he calls an Aerio-cycle, and he holds an interest in the illusion named "Darkness and Dawn," while his money or brains, or both, are concerned with half a dozen other Midway shows. He says he designed or invented pretty much all of them. If he did, he is a miraculous stage carpenter turned showman.

The "Trip to the Moon" should make him fairly rich, if the general public takes the same liking to it I did. From a waiting-room platform, seemingly high above the Buffalo roofs, you watch, through a gap in the clouds, the downward rush of such an airship as romances have described. Presently you hear the swish and roar of the craft as it swoops to its landing stage. Then gongs clang, attendants intone some warning, and you and your fellow voyagers surge up to the railed platform where the aeropile lies. The clamor of the gongs grows louder. Aeronautic conductors and porters warn you to be ready. Suddenly—nay, instantly—the earth rushes away downward, and you cling to the airship's taffrail to peer down at the wide and luminous vista already far below your eyes. Higher and ever higher darts the craft; below you lies the exposition, Buffalo, Niagara, swept by the air-



THE MACHINERY AND TRANSPORTATION BUILDING AT NIGHT

ship's searchlight. Each beat of the vast wings lifts the fabric farther from the sphere that was your home. The upward dart is quicker now; the earth's convexity is visible; the higher clouds close round you, and presently, far down, you see the dwindling disk that is the only world you know grow incredibly tiny and remote. Presently you are rushing towards the broadening moon surface. The airship lands; and, quite prosaically, the guards yell: "All ashore for the Moon." Stepping timorously to the dead planet's surface, you begin the descent of a mountain path. Beyond a chasm crawls a weird and monstrous nightmare they say is a Moon-calf. Such things one sees in evil dreams. Then you go down into the City of the Moon, peopled by the strangest folk even dreams can show. They do great things in lighting in Moonland. Their style of dancing is amazing; and you travel seemingly many miles, guided by the Selenites, until you emerge into the sunlight of the Midway again. I will wager that for an hour after you get out of this "Trip to the Moon" show you will be busy studying how you are going to find time to take the trip again. Across the way is the illusion of "Darkness and Dawn," where one may follow Dante through the inferno, and finally reach the Halls of Light. This, too, is a cleverly done thing, although not so novel. Near by is a monstrous see-saw, on which is swung at either end two wheels, miniature replicas of the Ferris Wheel, in which one may ascend some two hundred and fifty feet as the beam swings up. Next to this stands a good reproduction of an ante-bellum Southern plantation, where darkies will show how things went in Dixie "befo' the wah."

Opposite, a mid-African village is peopled by guaranteed savages from the dark continent. Adjoining this is a new reproduction of the volcano Kilauea, where the ancient Hawaiians worshipped the goddess Pele. In some respects this is the most realistic exhibit on the Midway, but it is not so new to American sightseers as its neighbor, "The House Upside Down," designed by Henri Roltaire, and said to be much ahead of the topsy-turvy house Paris has been talking about. One enters Roltaire's reversed mansion through the roof and climbs upstairs to the cellar. In any of the rooms one walks on the ceiling, prepared to dodge the furniture mysteriously impending overhead. Every detail of the house upside down is carried out with an exact fidelity that confuses one woefully. Nearly a third of the Midway in this section is given over to the beautiful Orient, a sort of magnified

Streets of Cairo, where we are promised many Eastern sights not yet shown in this country. A Philippine village and a war cyclorama of San Juan Hill shoulder each other. Pabst, the brewer, has a building all to himself; another is devoted to the biograph; a striking scenograph vividly picturing the horrors of the Johnstown flood fills a big building, and there are minor shows galore. One of the major ones, and a catchy and popular novelty, will be Alt Nurnberg (Old Nuremberg), which charming capital of toyland covers nearly 8,000 square feet. Each of its details is wrought out with absolute fidelity to the original, although, of course, on a small scale, and the whole effect is quaint beyond expression. Then there is a Japanese village, a scenic railway, of course, the Bostock wild animal show (which will be held even though Frank Bostock does not recover from the mangling the Bengal tiger recently gave him), an Indian congress, in which some two score tribes will be represented, and a replica of St. Mark's Square and the

Grand Canal in Venice. The largest area of the Midway will be occupied by the Streets of Mexico. The Mexican Government has sent a body of one hundred rurales, or mounted military police, for this exhibit; a bloodless bull fight will be a daily part of it; and the curious customs which are the sole survival upon this hemisphere of the ancient Spanish common life may be seen in the village which will surround the bull ring.

For about \$10 one can "take in" the Midway complete, and for one who likes that sort of thing (as everybody does) it will be money well spent.



TOWERS OF MACHINERY BUILDING